



General Certificate of Education

**Drama and Theatre Studies
1241/2241**

**DRAM3 FURTHER PRESCRIBED PLAYS
INCLUDING PRE-
TWENTIETH CENTURY**

Mark Scheme

Specimen mark scheme for examinations in June 2010 onwards
This mark scheme uses the [new numbering system](#)

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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A2 UNIT 3 (FURTHER PRESCRIBED PLAYS INCLUDING PRE-TWENTIETH CENTURY) MARK SCHEME

JUNE 2010 (specimen)

INTRODUCTION

This unit assesses Assessment Objectives 2 and 3 in greater depth than in AS Unit 1. In their study of further selected plays representing both pre-Twentieth Century and Twentieth Century/Contemporary texts, candidates extend the skills required for AS Unit 1.

AO2 requires that candidates “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology”.

AO3 requires that candidates “interpret plays from different periods and genres”.

Section A increases the demands of AS Unit 1 in its requirement that candidates adopt a creative overview of their chosen set text, and, additionally, that they make appropriate selection from the text to illustrate their answers.

Section B, in addition to requiring a creative overview, makes synoptic demands of candidates who must bring together their theatrical knowledge and experience in a new context as they offer a complete realisation of a short extract from their chosen set text, demonstrating their understanding of the inter-relationship between dramatic theory and practice.

| In both sections, the weightings for the AOs are 10% for AO2 and 20% for AO3. |

Questions are marked for each of the two Assessment Objectives separately and then the marks added together to give a total out of 50.

The quality of written communication (QWC) is also assessed in this unit. All questions require answers written in continuous prose. Statements referring to QWC are included within the assessment criteria for each performance band. QWC will be assessed as an integral part of the judgement of the quality of a candidate’s response.

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OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION A

	AO2	AO3
	Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	Candidates interpret plays from different periods and genres
Band 4	<ul style="list-style-type: none"> The candidate identifies some performance and/or production elements There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the set play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations are selected but they are largely inappropriate to the question set A few references may be made to period/genre A little attention given to creating specific effects for the audience
Band 3	<ul style="list-style-type: none"> The candidate is sometimes inventive in the application of performance and/or production elements There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the set play is a little disjointed and the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to the question set Brief relevant reference made to period/genre Some attention given to creating specific effects for the audience
Band 2	<ul style="list-style-type: none"> The candidate is regularly quite inventive in the application of a range of performance and/or production elements There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the set play is quite unified and the interpretation of it is secure Selection of textual illustrations is appropriate to the question set Useful reference made to period/genre Useful attention given to creating specific effects for the audience
Band 1	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in the application of a good range of performance and/or production elements There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the set play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to the question set Purposeful reference made to period/genre Focused attention given to creating specific effects for the audience

Middleton/Tourneur: The Revenger's Tragedy– 01

How would you want your audience to respond to the death of the Duke? Discuss how you would perform the role of the Duke, in at least two separate sections of the play, in order to achieve your aims.

The demands of Question 01	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> clearly defined audience response to the death of the Duke a performer's perspective performance ideas calculated to elicit the specified response in at least two sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations possible audience responses to the Duke's death, for example, a sympathetic satisfaction, delight at the gruesome comedy 	<ul style="list-style-type: none"> revenge conventions the Duke's physical appearance, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; speaking the verse two or more specific sections of the play delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/make-up; use of props specific performance ideas, clearly intended to modify audience response to the Duke's death thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre/performance terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the Duke, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred audience response to the Duke's death 		
		<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for the Duke There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the Duke's role in the play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the role of the Duke A few references may be made to the Jacobean period and/or revenge tragedy genre A little attention is given to modifying the audience response to the Duke's death 		<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance ideas for the Duke There is evidence of a partial theoretical understanding of the text which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of the Duke's role in the play is a little disjointed or is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to revealing the role of the Duke Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre Some attention given to modifying the audience response to the Duke's death
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable performance suggestions for the Duke There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of the Duke's role in the play is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to revealing the role of the Duke Useful reference is made to the Jacobean period and/or revenge tragedy genre Useful attention given to modifying the audience response to the Duke's death
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate performance suggestions for the Duke There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of the Duke's role in the play is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of the Duke Purposeful reference is made to the Jacobean period and/or revenge tragedy genre Focused attention given to modifying the audience response to the Duke's death

Middleton/Tourneur: The Revenger's Tragedy – 02

*As a designer, discuss how you would achieve an appropriate style and atmosphere for your audience through your designs for the play, using at least two of the following elements: setting
costume
lighting*

The demands of Question 02	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> clearly defined style and atmosphere to be created for the audience through design a designer's perspective design ideas calculated to create the specified style and atmosphere using two of the nominated elements <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:</p> <ul style="list-style-type: none"> the preferred style and atmosphere which might include reference to the Jacobean style of the play, to the setting of the court, to the macabre, to dark comedy, to intrigue design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting <i>Setting</i> <ul style="list-style-type: none"> the staging form chosen scale; architectural design, use of levels, ramps, steps, balconies, inner rooms provision of appropriate entrances/exits for moments of dramatic significance, the necessary fluency of the action shifting locations throughout the play; palace setting; inner chambers; court/country use of cyclorama/gauzes/backdrops <i>Costume</i> <ul style="list-style-type: none"> style of costumes; indications of selected period setting or suggestions of universality colour, fabric, cut, fit, condition, ornamentation precise consideration of selected individual costumes costume accessories; headaddresses, jewellery; footwear; personal props the effects created by groups of costume 	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play's style and atmosphere, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's intended effects for an audience 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some design ideas to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow <p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of the play in design terms, but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to achieving a suitable style and atmosphere A few references may be made to the Jacobean period and/or revenge tragedy genre A little attention is given to creating an appropriate style/atmosphere for an audience

	<ul style="list-style-type: none"> • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere - use of colour, intensity, positioning and angles, focus - use of floorlights, creation of shadows, transformation with gauze - use of special effects at particular moments - use of lighting to focus audience attention at particular moments • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable design ideas • There is evidence of a partial theoretical understanding of the text which informs practical decisions. • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is a little disjointed or is not entirely compatible with the interpretation of it • Selection of textual illustrations is loosely appropriate to achieving a suitable style and atmosphere • Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre • Some attention given to creating an appropriate style/atmosphere for an audience 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate is regularly quite inventive offering a range of suitable design ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is quite unified and is reasonably compatible with the interpretation of it • Selection of textual illustrations is appropriate to achieving a suitable style and atmosphere • Useful reference is made to the Jacobean period and/or revenge tragedy genre • Useful attention given to creating an appropriate style/atmosphere for an audience 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate design ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is coherent and completely compatible with the interpretation of it • Selection of textual illustrations is discriminating and entirely appropriate to achieving a suitable style and atmosphere • Purposeful reference is made to the Jacobean period and/or revenge tragedy genre • Focused attention given to creating an appropriate style/atmosphere for an audience 	<p>Band 1 25-33 marks</p>

Molière: Tartuffe – 03

Discuss how you would perform the role of Dorine, in two or three sections of the play, in order to create comedy for your audience.

The demands of Question 03	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> clear focus on the creation of comedy a performer's perspective performance ideas calculated to create comedy in two or three sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> the potential for comedy within Dorine's character, for example, her no-nonsense approach to life, her relationship with her employers, her apparent indifference to Orgon's wishes, her lack of reverence for Tartuffe, her outspoken language with all Dorine's physical appearance, height, build, colouring, facial features movement, gesture, gait, posture, energy, demeanour and facial expressions vocal qualities, pitch, pace, tone, accent, comic timing two or three potentially comical sections of the play delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space her relationship with the audience choice of costume/make-up; use of props caricature application of performance methods clearly intended to create comedy thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> comic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre/performance terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Dorine, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play a comic interpretation of the role 	<p>Band 4 1-7 marks</p>

	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable comical performance suggestions for Dorine There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of Dorine's role in the play is a little disjointed or is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to revealing the role of Dorine Brief relevant reference is made to the period and/or to the satirical genre Some attention given to creating comedy through the performance of Dorine 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable comical performance suggestions for Dorine There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Dorine's role in the play is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to revealing the role of Dorine Useful reference is made to the period and/or to the satirical genre Useful attention given to creating comedy through the performance of Dorine 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate comical performance suggestions for Dorine There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Dorine's role in the play is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Dorine Purposeful reference is made to the period and/or to the satirical genre Focused attention given to creating comedy through the performance of Dorine 	<p>Band 1 25-33 marks</p>

Molière: Tartuffe – 04

What are the challenges that face a set designer of “Tartuffe”? Discuss how your set design ideas would satisfy the demands of the play with reference to specific moments of action.

<p>The demands of Question 04</p> <ul style="list-style-type: none"> clearly identified set design challenges posed by the play a designer's perspective design ideas calculated to satisfy the identified challenges at particular moments <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:</p> <ul style="list-style-type: none"> the design challenges of the play which may be identified as: <ul style="list-style-type: none"> the period setting in Louis XIV's France or selected transposed setting creation of authentic furnishings for the designated period suggesting a bourgeois household accommodation of the action of the play the many entrances and exits of characters and the need for areas of concealment choice of style of design design fundamentals, scale, colour, texture, materials, in relation to set design the staging form chosen, for example, proscenium, thrust, studio style ideas for the style of the set design, for example, naturalistic, representational or cartoon style positioning of doorways and windows the provision of a closet for Damis' concealment; the positioning of the table for Orgon to hide beneath use of flats, screens, backdrops, as appropriate reference to particular moments of action thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 10%</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology” (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, “interpret plays from different periods and genres” (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play's design requirements, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's intended effects for an audience 	<p>AO3 20%</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some set design ideas to consider</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate attempts a creative overview of the play in design terms, but it is not coherent or may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> A few textual illustrations will be selected but they are largely inappropriate to revealing the design challenges of the play A few references may be made to the period and/or to the comic genre A little attention is given to meeting the design challenges of the play with reference to specific moments of action 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable set design ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable set design ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is a little disjointed and is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to revealing the design challenges of the play Brief relevant reference is made to the period and/or comic genre Some attention given to meeting the design challenges of the play with reference to specific moments of action 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable set design ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable set design ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to revealing the design challenges of the play Useful reference is made to the period and/or comic genre Useful attention given to meeting the design challenges of the play with reference to specific moments of action 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate set design ideas There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate set design ideas There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to revealing the design challenges of the play Purposeful reference is made to the period and/or comic genre Focused attention given to meeting the design challenges of the play with reference to specific moments of action 	<p>Band 1 25-33 marks</p>

Farquhar: The Recruiting Officer – 05

Discuss how you would perform the role of Rose, in two or three sections of the play, in order to bring out your interpretation of the character.

<p>The demands of Question 05</p> <ul style="list-style-type: none"> clearly defined interpretation of the character a performer's perspective performance ideas calculated to emphasise characteristics consonant with the interpretation in two or three sections <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:</p> <ul style="list-style-type: none"> possible interpretations of Rose, for example, comically innocent/naïve or knowing and calculating Rose's physical appearance, height, build, colouring, facial features; change during the play vocal qualities, pitch, pace, tone, accent two or three sections of the play delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice/change of costume/make-up; use of props specific performance ideas, clearly intended to convey the nominated interpretation thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 10%</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre/performance terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Rose, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's intended effects for an audience 	<p>AO3 20%</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some ideas to consider for Rose</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate attempts a creative overview of Rose's role in the play, but it is not coherent and may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Rose A few references may be made to the late 'Restoration' period and/or to the comic genre A little attention is given to bringing out a specific interpretation of Rose 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Rose There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Rose There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of Rose's role in the play is a little disjointed or is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to revealing the role of Rose Brief relevant reference is made to the late 'Restoration' period and/or to the comic genre Some attention given to bringing out a specific interpretation of Rose
	<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable performance suggestions for Rose There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable performance suggestions for Rose There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of Rose's role in the play is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to revealing the role of Rose Useful reference is made to the late 'Restoration' period and/or to the comic genre Useful attention given to bringing out a specific interpretation of Rose 	
	<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate performance suggestions for Rose There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate performance suggestions for Rose There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of Rose's role in the play is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Rose Purposeful reference is made to the late 'Restoration' period and/or to the comic genre Focused attention given to bringing out a specific interpretation of Rose 	

Farquhar: The Recruiting Officer – 06

Briefly outline and justify your casting decisions for Worthy and Brazen and then discuss how you would direct your actors, in at least two scenes where they appear together, in order to highlight their rivalry for the love of Melinda.

The demands of Question 06	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> justified casting decisions a director's perspective directorial strategies calculated to highlight the rivalry between the two men in at least two scenes <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustration 	<ul style="list-style-type: none"> casting ideas for Worthy and Brazen: age, physical appearance, height, build, colouring, facial features the contrasting backgrounds of the rivals; their claims on Melinda and attitudes towards her, towards her fortune, towards each other the nature of the rivalry, given Melinda's real feelings for each of the men their vocal qualities, pitch, pace, tone, accent at least two scenes in the play where they appear together delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/make-up; use of props directorial suggestions for specific moments, clearly intended to highlight the rivalry between the two men thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre/directorial terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the rivalry between Worthy and Brazen, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's interpretation of the relationship 	<p>Band 4 1-7 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some directorial aspects to consider for Worthy and Brazen</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate attempts a creative overview of the contribution made to the play by the rivalry between Worthy and Brazen but it is not coherent or may suggest an imperfect interpretation of it</p> <p>A few textual illustrations will be selected but they are largely inappropriate to revealing the rivalry between the two men</p> <p>A few references may be made to the late 'Restoration' period and/or to the comic genre</p> <p>A little attention is given to highlighting the rivalry between the two men</p>	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable directorial ideas for Worthy and Brazen There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the contribution made to the play by the rivalry between Worthy and Brazen is a little disjointed or is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to revealing the rivalry between the two men Brief relevant reference is made to the late 'Restoration' period and/or to the comic genre Some attention given to highlighting the rivalry between the two men 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable directorial ideas for Worthy and Brazen There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the contribution made to the play by the rivalry between Worthy and Brazen is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to revealing the rivalry between the two men Useful reference is made to the late 'Restoration' period and/or to the comic genre Useful attention given to highlighting the rivalry between the two men 	<p>Band 2 16-24 marks</p>	
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for Worthy and Brazen There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the contribution made to the play by the rivalry between Worthy and Brazen is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to revealing the rivalry between the two men Purposeful reference is made to the late 'Restoration' period and/or to the comic genre Focused attention given to highlighting the rivalry between the two men 	<p>Band 1 25-33 marks</p>	

Goldoni: The Servant of Two Masters – 07

Analyse the effects you would want to create for your audience through your presentation of the relationship between *Silvio and Clarice*. Briefly outline and justify your casting decisions for the pair and then discuss how you would direct your actors, in **at least two** scenes where they appear together, in order to achieve your aims.

The demands of Question 07	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> clearly defined effects to be created for the audience through the presentation of the relationship between <i>Silvio and Clarice</i> a director's perspective justified casting decisions directorial strategies calculated to create the specified effects in at least two scenes of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> possible effects for the audience, for example, creation of an idealised love, creation of comic effects, creation of anticipation commedia traditions casting ideas for <i>Silvio and Clarice</i>: physical appearance, height, build, colouring, facial features their vocal qualities, pitch, pace, tone, accent at least two specific scenes in the play where <i>Silvio and Clarice</i> appear together delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/make-up; use of props directorial suggestions for specific moments, clearly intended to create effects for the audience thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology” (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial ideas theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by apt textual illustration accurate use of appropriate theatre/directorial terminology 	<p>In order to meet AO3, “interpret plays from different periods and genres” (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the relationship between <i>Silvio and Clarice</i>, compatible with: <ul style="list-style-type: none"> the play’s period, genre and action the candidate’s creative overview of the play the candidate’s preferred effects for the audience 	<p>Band 4 1-7 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some directorial ideas to consider for presenting <i>Silvio and Clarice</i></p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate attempts a creative overview of the contribution made to the play by the relationship between <i>Silvio and Clarice</i> but it is not coherent or may suggest an imperfect interpretation of it</p> <p>A few textual illustrations will be selected but they are largely inappropriate to revealing the relationship</p> <p>A few references may be made to the Eighteenth Century, Commedia genre</p> <p>A little attention is given to creating effects for the audience</p>	

		<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable directorial ideas for presenting Silvio and Clarice There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable directorial ideas for presenting Silvio and Clarice There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the contribution made to the play by the relationship between Silvio and Clarice is a little disjointed or is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to revealing the relationship Brief relevant reference is made to Eighteenth Century, Commedia genre Some attention given to creating effects for the audience 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable directorial ideas for presenting Silvio and Clarice There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable directorial ideas for presenting Silvio and Clarice There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the contribution made to the play by the relationship between Silvio and Clarice is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to revealing the relationship Useful reference is made to the Eighteenth Century, Commedia genre Useful attention given to creating effects for the audience 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for presenting Silvio and Clarice There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for presenting Silvio and Clarice There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the contribution made to the play by the relationship between Silvio and Clarice is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to revealing the relationship Purposeful reference is made to the Eighteenth Century, Commedia genre Focused attention given to creating effects for the audience 	<p>Band 1 25-33 marks</p>

Goldoni: The Servant of Two Masters – 08

Discuss how you would perform the role of Pantaloon, in two or three separate scenes from the play, in order to create comedy for your audience.

<p>The demands of Question 08</p> <ul style="list-style-type: none"> • focus on comedy • a performer's perspective • performance ideas calculated to create comedy in two or three scenes from the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:</p> <ul style="list-style-type: none"> • the potential for comedy within Pantaloon's character, for example, his pomposity, his miserliness, his gullibility; commedia traditions • Pantaloon's physical appearance, age, height, build, colouring, facial features; caricature • vocal qualities, pitch, pace, tone, accent; speaking the verse (depending upon the translation selected) • two or three separate scenes from the play • delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space • interaction with the audience • movement, gesture, gait, posture, energy, demeanour and facial expressions • choice of costume/make-up; use of props • specific performance ideas, clearly intended to create comedy • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 10%</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - comic invention within practical performance suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre/performance terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of Pantaloon, compatible with: <ul style="list-style-type: none"> - the play's period, genre and action - the candidate's creative overview of the play - the creation of comedy 	<p>AO3 20%</p>
			<p>The candidate identifies some performance ideas to consider for Pantaloon</p> <ul style="list-style-type: none"> • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate attempts a creative overview of Pantaloon's role in the play, but it is not coherent or may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> • A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Pantaloon • A few references may be made to the Eighteenth Century, commedia genre • A little attention is given to creating comedy for the audience 	<p>Band 4 1-3 marks</p>
			<p>Band 4 1-3 marks</p>	<p>Band 4 1-7 marks</p>	

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional comic invention and a few suitable performance suggestions for Pantaloon There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of Pantaloon's role in the play is a little disjointed or is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to revealing the role of Pantaloon Brief relevant reference is made to the Eighteenth Century, commedia genre Some attention given to creating comedy for the audience 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive in offering comic suggestions and a range of performance suggestions for Pantaloon There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Pantaloon's role in the play is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to revealing the role of Pantaloon Useful reference is made to the Eighteenth Century, commedia genre Useful attention given to creating comedy for the audience 	<p>Band 2 16-24 marks</p>	
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in offering comic suggestions and a good range of performance suggestions for Pantaloon There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Pantaloon's role in the play is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Pantaloon Purposeful reference is made to the Eighteenth Century, commedia genre Focused attention given to creating comedy for the audience 	<p>Band 1 25-33 marks</p>	

Wilde: Lady Windermere's Fan – 09

How would you want your audience to respond to Lord Windermere? Discuss how you would perform the role, in two or three separate sections from the play, in order to achieve your aims.

The demands of Question 09	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> clearly defined audience response to Lord Windermere a performer's perspective performance ideas calculated to elicit the specified response in two or three sections from the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:</p> <ul style="list-style-type: none"> possible responses to Lord Windermere, for example, suspicion, respect, sympathy Lord Windermere's physical appearance, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent reference to two or three separate sections from the play delivery of specific lines; Wildean wit interaction with others, eye contact, spatial relationships, physical contact, use of space movement, gesture, gait, posture, energy, demeanour and facial expressions; sense of period choice of costume/make-up; use of props specific performance ideas, clearly intended to elicit the preferred response thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre/performance terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Lord Windermere, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's nominated audience response 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of Lord Windermere's role in the play, but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Lord Windermere A few references may be made to Nineteenth Century, comedy of wit A little attention is given to audience response

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Lord Windermere There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of Lord Windermere's role in the play is a little disjointed or is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to revealing the role of Lord Windermere Brief relevant reference is made to Nineteenth Century, comedy of wit Some attention given to audience response 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable performance suggestions for Lord Windermere There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Lord Windermere's role in the play is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to revealing the role of Lord Windermere Useful reference is made to Nineteenth Century, comedy of wit Useful attention given to audience response 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate is consistently inventive in a good range of performance suggestions for Lord Windermere There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Lord Windermere's role in the play is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Lord Windermere Purposeful reference is made to Nineteenth Century, comedy of wit Focused attention given to audience response 	<p>Band 1 25-33 marks</p>

Wilde: Lady Windermere's Fan– 10

Discuss how your design ideas for the costumes and accessories of Lady Windermere and Lord Darlington would help to convey their characters to an audience, and suggest an appropriate period and style for your production of 'Lady Windermere's Fan'. You should relate your designs to the characters' appearances in at least two specific scenes.

The demands of Question 10	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> clearly defined period and style for the play to be created for the audience through costume design a designer's perspective design ideas calculated to convey the two characters, in two or more scenes, and create an appropriate period and style <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> an appropriate period and style for the play; late Nineteenth Century/ Victorian or justified transposed setting/period period elegance /style the characteristics of Lady Windermere and Lord Darlington to be conveyed to the audience through costume in at least two scenes from the play costume design fundamentals <ul style="list-style-type: none"> style of costumes; indications of selected period in attention to authentic costume detail colour, fabric, cut, fit, condition, ornamentation costume accessories; headaddresses, jewellery; footwear; gloves, fans and other personal props thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some costume design ideas to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of costume design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention/design vision within practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance through the realisation of suitable costumes and accessories accurate use of appropriate theatre/design terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play's period and style and of the characters, Lady Windermere and Lord Darlington, compatible with: <ul style="list-style-type: none"> the play's original period, genre and action the candidate's creative overview of the play the candidate's intended effects for an audience 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of the play through designs for the characters, but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to achieving a suitable period and style A few references may be made to the Victorian period and/or to the play's original style/genre A little attention is given to conveying the characters of Lady Windermere and Lord Darlington to the audience

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable costume design ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the play, through designs for the characters, is a little disjointed and is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to achieving a suitable period and style Brief relevant reference is made to the Victorian period and/or to the play's original style/genre Some attention given to conveying the characters of Lady Windermere and Lord Darlington to the audience 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable costume design ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's overview of the play, through designs for the characters, is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to achieving a suitable period and style Useful reference is made to the Victorian period and/or to the play's original style/genre Useful attention given to conveying the characters of Lady Windermere and Lord Darlington to the audience 	<p>Band 2 16-24 marks</p>	
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate costume design ideas There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the play, through designs for the characters, is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to achieving a suitable period and style Purposeful reference is made to the Victorian period and/or to the play's original style/genre Focused attention given to conveying the characters of Lady Windermere and Lord Darlington to the audience 	<p>Band 1 25-33 marks</p>	

Chekhov: The Seagull – 11

*How would you want your audience to respond to Nina in her final appearance of the play? Discuss how you would perform the role, in **three** sections of the play, in order to achieve your aims.*

The demands of Question 11	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> clearly defined audience response to Nina at the end of the play a performer's perspective performance ideas calculated to elicit the specified response in three sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> possible audience responses to Nina, for example, a sympathetic response, pity, concern about how her words and actions might affect Treplev naturalism Nina's physical appearance, height, build, colouring, facial features; change during the play vocal qualities, pitch, pace, tone, accent three sections of the play delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice/change of costume/make-up; use of props specific performance ideas, clearly intended to modify audience response to Nina's final appearance thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre/performance terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Nina, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred audience response to Nina at the end of the play 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Nina There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of Nina's role in the play is a little disjointed or is not entirely compatible with the interpretation of it Selection of textual illustrations is loosely appropriate to revealing the role of Nina Brief relevant reference is made to the Nineteenth Century and/or to the genre of Naturalism Some attention given to modifying the audience response to Nina 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable performance suggestions for Nina There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Nina's role in the play is quite unified and is reasonably compatible with the interpretation of it Selection of textual illustrations is appropriate to revealing the role of Nina Useful reference is made to the Nineteenth Century and/or to the genre of Naturalism Useful attention given to modifying the audience response to Nina 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate performance suggestions for Nina There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Nina's role in the play is coherent and completely compatible with the interpretation of it Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Nina Purposeful reference is made to the Nineteenth Century and/or to the genre of Naturalism Focused attention given to modifying the audience response to Nina 	<p>Band 1 25-33 marks</p>

Chekhov: The Seagull – 12

Briefly outline and justify your casting decisions for Madame Arkadina and her son, Treplev and then discuss how you would direct your actors, in at least two scenes where they appear together, in order to reveal your interpretation of their relationship.

[In some editions of the play, Treplev is called Konstantin.]

The demands of Question 12	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 Candidates demonstrate understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> justified casting decisions a clear interpretation of the relationship between mother and son a director's perspective <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> possible interpretations of the relationship between mother and son; reference to the tension between them, Treplev's jealousy of his mother and her lover; Hamlet/Gertrude allusion naturalism casting ideas for Arkadina and Treplev: age, physical appearance, height, build, colouring, facial features their vocal qualities, pitch, pace, tone, accent at least two scenes in the play where they appear together delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/make-up; use of props 	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre/directorial terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate directorial interpretation of the relationship between Madame Arkadina and Treplev, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's interpretation of the relationship 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for Arkadina and Treplev There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow
			<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of the contribution made to the play by the relationship between Arkadina and Treplev but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations are selected but they are largely inappropriate to revealing the relationship A few references may be made to the Nineteenth Century genre of Naturalism A little attention given to revealing an interpretation of the relationship 	

	<ul style="list-style-type: none"> • directorial suggestions for specific moments, clearly intended to reveal the relationship between mother and son • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas for Arkadina and Treplev • There is evidence of a partial theoretical understanding of the play which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative overview of the contribution made to the play by the relationship between Arkadina and Treplev is a little disjointed or is not entirely compatible with the interpretation of it • Selection of textual illustrations is loosely appropriate to revealing the relationship • Brief relevant reference is made to the Nineteenth Century genre of Naturalism • Some attention given to revealing an interpretation of the relationship 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate is regularly quite inventive offering a range of suitable directorial ideas for Arkadina and Treplev • There is evidence of a secure theoretical understanding of the play, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of the contribution made to the play by the relationship between Arkadina and Treplev is quite unified and is reasonably compatible with the interpretation of it • Selection of textual illustrations is appropriate to revealing the relationship • Useful reference is made to the Nineteenth Century genre of Naturalism • Useful attention given to revealing an interpretation of the relationship 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for Arkadina and Treplev • There is evidence of a very sound theoretical understanding of the play, informing practical decisions • Purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors 	<ul style="list-style-type: none"> • The candidate's creative overview of the contribution made to the play by the relationship between Arkadina and Treplev is coherent and completely compatible with the interpretation of it • Selection of textual illustrations is discriminating and entirely appropriate to revealing the relationship • Purposeful reference is made to the Nineteenth Century genre of Naturalism • Focused attention given to revealing an interpretation of the relationship 	<p>Band 1 25-33 marks</p>

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OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION B

	AO2	AO3
	Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	Candidates interpret plays from different periods and genres
Band 4	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but which is not coherent or entirely appropriate A few references may be made to the playwright's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention given to the audience experience of the extract in performance
Band 3	<ul style="list-style-type: none"> The candidate offers occasional directorial invention and a few, partially developed, staging ideas Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate Brief relevant reference made to the playwright's dramatic style, and/or to the period/genre of the play There is some evidence of relevant research, although its application is not clearly shown Some attention given to the audience experience of the extract in performance
Band 2	<ul style="list-style-type: none"> The candidate offers considerable directorial invention and a range of well-developed staging ideas Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative interpretation of the extract is quite unified and is appropriate Useful reference made to the playwright's dramatic style, and/or to the period/genre of the play There is clear evidence of relevant research, underpinning ideas Useful attention given to the audience experience of the extract in performance
Band 1	<ul style="list-style-type: none"> The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative interpretation of the extract is coherent and is entirely appropriate Purposeful reference made to the playwright's dramatic style, and/or to the period/genre of the play There is abundant evidence of relevant research, underpinning ideas Focused attention given to the audience experience of the extract in performance

Lorca: Blood Wedding – 13

As a director, discuss how you would stage the following extract from 'Blood Wedding' in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> • a director's perspective • staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section • relevant research and its application • appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> • directorial suggestions for the casting/direction of the cast: <ul style="list-style-type: none"> - their physical appearance, height, build, colouring, facial features - vocal qualities, pitch, pace, tone, accent; speaking the verse; - delivery of specific lines - interaction with others: eye contact, spatial relationships, physical contact; use of space - movement, gesture, gait, posture, energy, demeanour and facial expressions - Lorca's poetic text • design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting • <i>Setting</i> <ul style="list-style-type: none"> - the staging form chosen - scale; architectural design - design and use of levels, ramps, steps, balconies, interior and/or exterior settings - provision of appropriate entrances/exits - the fluency of the action - shifting locations throughout the play - use of cyclorama/gauzes/backdrops 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> • The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas • There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology", candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention within practical staging suggestions - knowledge and understanding of the play's potential in performance - theoretical understanding of the inter-relationship between dramatic theory and practice - accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, "interpret plays from different periods and genres", candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> - the play's period, genre, style and action, supported by relevant research - the candidate's creative overview of the play, taking account of the playwright's intentions - the candidate's intended effects for an audience 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> • The candidate attempts a creative interpretation of the extract but which is not coherent or entirely appropriate • A few references may be made to Lorca's dramatic style, and/or to the period/genre of the play • There may be some references to research but little evidence of it having been applied • A little attention is given to the audience experience of the extract in performance

	<ul style="list-style-type: none"> <i>Costume</i> <ul style="list-style-type: none"> - styles of costumes; indications of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories; headgear, footwear; personal props <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up - use of mask for non-naturalistic characters, if appropriate to the interpretation <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere - use of colour, intensity, positioning and angles, focus - use of floorlights, creation of shadows, transformation with gauze <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations and to create atmosphere - use of music - naturalistic sound effects or symbolic sounds/noises - the preferred style and atmosphere of the section with reference to Lorca's intentions - relevant research underpinning their interpretation - thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference made to Lorca's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention given to the audience experience of the extract in performance 	<p>Band 3 8-15 marks</p>
	<ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere - use of colour, intensity, positioning and angles, focus - use of floorlights, creation of shadows, transformation with gauze 	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed, staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Relevant use of the text in action to illustrate ideas • Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference made to Lorca's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention given to the audience experience of the extract in performance 	<p>Band 2 16-24 marks</p>
	<ul style="list-style-type: none"> - the preferred style and atmosphere of the section with reference to Lorca's intentions - relevant research underpinning their interpretation - thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference made to Lorca's dramatic style, and/or to the period/genre of the play • There is abundant evidence of relevant research, underpinning ideas • Focused attention given to the audience experience of the extract in performance 	<p>Band 1 25-33 marks</p>

Brecht: The Good Person of Szechwan – 14

As a director, discuss how you would stage the following extract from 'The Good Person of Szechwan' in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> • a director's perspective • staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section • relevant research and its application • appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> • directorial suggestions for the casting/direction of the cast: <ul style="list-style-type: none"> - their physical appearance, height, build, colouring, facial features - vocal qualities, pitch, pace, tone, accent - delivery of specific lines; delivery of song, delivery of the political message of the play - interaction with others, eye contact, spatial relationships, physical contact; use of space - movement, gesture, gait, posture, energy, demeanour and facial expressions; gestic acting - interaction with the audience; direct address - multi-rolling • design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting • <i>Setting</i> <ul style="list-style-type: none"> - the staging form chosen - Brecht's ideas about design - design and use of levels, ramps, steps, balconies, interior and/or exterior settings - provision of appropriate entrances/exits - the fluency of the action or deliberate episodic quality - shifting locations throughout the 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology", candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention within practical staging suggestions - knowledge and understanding of the play's potential in performance - theoretical understanding of the inter-relationship between dramatic theory and practice - accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, "interpret plays from different periods and genres", candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> - the play's period, genre, style and action, supported by relevant research - the candidate's creative overview of the play, taking account of the playwright's intentions - the candidate's intended effects for an audience 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> - play - use of cyclorama/gauzes/backdrops - montage • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories; headgear, footwear; personal props • <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up - use of mask for Shen Teh/Shui Ta • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - Brecht's views on lighting - use of colour, intensity, positioning and angles, focus, if appropriate • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded, if appropriate - use of music • the preferred style and atmosphere of the section with reference to Brecht's intentions • relevant research underpinning their interpretation • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas • The candidate offers considerable directorial invention and a range of well-developed, staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Relevant use of the text in action to illustrate ideas • Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation • The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference made to Brecht's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention given to the audience experience of the extract in performance 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>		<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference made to Brecht's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention given to the audience experience of the extract in performance 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>		<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference made to Brecht's dramatic style, and/or to the period/genre of the play • There is abundant evidence of relevant research, underpinning ideas • Focused attention given to the audience experience of the extract in performance 	<p>Band 1 25-33 marks</p>

Miller: A View from the Bridge – 15

As a director, discuss how you would stage the following extract from ‘A View from the Bridge’ in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> • a director’s perspective • staging strategies for a complete theatrical realisation of the extract • consonant with the candidate’s interpretation of the section • relevant research and its application • appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> • directorial suggestions for the casting/direction of the cast: <ul style="list-style-type: none"> - their physical appearance, height, build, colouring, facial features - vocal qualities, pitch, pace, tone, accent - delivery of specific lines - interaction with others, eye contact, spatial relationships, physical contact; use of space - movement, gesture, gait, posture, energy, demeanour and facial expressions - interaction with the audience - multi-rolling • design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting • <i>Setting</i> <ul style="list-style-type: none"> - the staging form chosen - Miller’s stage directions, if appropriate - design and use of levels, interior and/or exterior settings - provision of appropriate entrances/exits - the fluency of the action - shifting locations throughout the play - use of cyclorama/gauzes/backdrops 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology”, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention within practical staging suggestions - knowledge and understanding of the play’s potential in performance - theoretical understanding of the inter-relationship between dramatic theory and practice - accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, “interpret plays from different periods and genres”, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> - the play’s period, genre, style and action, supported by relevant research - the candidate’s creative overview of the play, taking account of the playwright’s intentions - the candidate’s intended effects for an audience 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> • The candidate attempts a creative interpretation of the extract but which is not coherent or entirely appropriate • A few references may be made to Miller’s dramatic style, and/or to the period/genre of the play • There may be some references to research but little evidence of it having been applied • A little attention is given to the audience experience of the extract in performance

	<ul style="list-style-type: none"> <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories; headgear, footwear; personal props <i>Make-up</i> <ul style="list-style-type: none"> - style of make-up <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - use of colour, intensity, positioning and angles, focus, if appropriate <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations and to create atmosphere - use of music the preferred style and atmosphere of the section with reference to Miller's intentions relevant research underpinning their interpretation thematic/theoretical aspects of the play; its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional directorial invention and a few, partially developed, staging ideas Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas The candidate offers considerable directorial invention and a range of well-developed, staging ideas Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice Relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate Brief relevant reference made to Miller's dramatic style, and/or to the period/genre of the play There is some evidence of relevant research, although its application is not clearly shown Some attention given to the audience experience of the extract in performance
		<p>Band 2 8-12 marks</p>		<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> The candidate's creative interpretation of the extract is quite unified and is appropriate Useful reference made to Miller's dramatic style, and/or to the period/genre of the play There is clear evidence of relevant research, underpinning ideas Useful attention given to the audience experience of the extract in performance
		<p>Band 1 13-17 marks</p>		<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> The candidate's creative interpretation of the extract is coherent and is entirely appropriate Purposeful reference made to Miller's dramatic style, and/or to the period/genre of the play There is abundant evidence of relevant research, underpinning ideas Focused attention given to the audience experience of the extract in performance

Berkoff: The Trial – 16

As a director, discuss how you would stage the following extract from ‘The Trial’ in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> a director’s perspective staging strategies for a complete theatrical realisation of the extract consonant with the candidate’s interpretation of the section relevant research and its application appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> directorial suggestions for the casting/direction of the cast: <ul style="list-style-type: none"> physical appearance, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; speaking the verse delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions interaction with the audience physical theatre; expressionism multi-rolling chorus work design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting Setting <ul style="list-style-type: none"> the staging form chosen Berkoff’s ideas about design design and use of stage space; levels, ramps, steps provision of appropriate entrances/exits; acting space the fluency of the action shifting locations throughout the play use of cyclorama/gauzes/backdrops use of screens Berkoff’s approach to stage images 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology”, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play’s potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, “interpret plays from different periods and genres”, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play’s period, genre, style and action, supported by relevant research the candidate’s creative overview of the play, taking account of the playwright’s intentions the candidate’s intended effects for an audience 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories; headgear, footwear; personal props • <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up - use of mask for non-naturalistic characters, if appropriate to the interpretation • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - use of shadow, silhouette - use of colour, intensity, positioning and angles, focus, if appropriate • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations and to create atmosphere - use of music - actor-generated sound • the preferred style and atmosphere of the section with reference to Berkoff's intentions • relevant research underpinning their interpretation • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference made to Berkoff's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention given to the audience experience of the extract in performance
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed, staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Relevant use of the text in action to illustrate ideas • Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference made to Berkoff's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention given to the audience experience of the extract in performance
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference made to Berkoff's dramatic style, and/or to the period/genre of the play • There is abundant evidence of relevant research, underpinning ideas • Focused attention given to the audience experience of the extract in performance

Wertebaker: Our Country's Good – 17

As a director, discuss how you would stage the following extract from 'Our Country's Good' in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> a director's perspective staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section relevant research and its application appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> directional suggestions for the casting/direction of the cast: <ul style="list-style-type: none"> their physical appearance, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; speaking the verse delivery of specific lines; delivery of the political message of the play interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions interaction with the audience multi-rolling design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting Setting <ul style="list-style-type: none"> the staging form chosen design and use of stage space; levels, ramps, steps provision of appropriate entrances/exits; acting space the fluency of the action shifting locations throughout the play use of cyclorama/gauzes/backdrops stage furnishings Costume <ul style="list-style-type: none"> style of costumes; indications of selected period settings; suggestions of universality or 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but which is not coherent or entirely appropriate A few references may be made to Wertebaker's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, "interpret plays from different periods and genres", candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play's period, genre, style and action, supported by relevant research the candidate's creative overview of the play, taking account of the playwright's intentions the candidate's intended effects for an audience 	<p>AO3 20%</p>

	<p>justified transposition; adaptability for multi-rolling officers and convicts</p> <ul style="list-style-type: none"> - uniforms to depict hierarchy; convicts' rags - colour, fabric, cut, fit, condition - costume accessories: headgear, ornamentation, weapons, belts, footwear; personal props <p><i>Make-up/mask</i></p> <ul style="list-style-type: none"> - style of make-up - body make-up - make-up to depict the harsh treatment of the convicts, bruises, gashes, dirt <p><i>Lighting</i></p> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - use of shadow, silhouette in night-time scenes - use of colour, intensity, positioning and angles, focus, if appropriate <p><i>Sound</i></p> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations, to create atmosphere, to suggest the natural world of Australia - use of music; aboriginal soundtrack, Beethoven - actor-generated sound <p>the preferred style and atmosphere of the section with reference to Wertebaker's intentions</p> <ul style="list-style-type: none"> • relevant research underpinning their interpretation • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference made to Wertebaker's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention given to the audience experience of the extract in performance 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed, staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Relevant use of the text in action to illustrate ideas • Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference made to Wertebaker's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention given to the audience experience of the extract in performance 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference made to Wertebaker's dramatic style, and/or to the period/genre of the play • There is abundant evidence of relevant research, underpinning ideas • Focused attention given to the audience experience of the extract in performance 	<p>Band 1 25-33 marks</p>

Helen Edmundson: Coram Boy – 18

As a director, discuss how you would stage the following extract from ‘Coram Boy’ in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 Candidates demonstrate understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 20%
<ul style="list-style-type: none"> a director’s perspective staging strategies for a complete theatrical realisation of the extract consonant with the candidate’s interpretation of the section relevant research and its application appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> directional suggestions for the casting/direction of the cast: <ul style="list-style-type: none"> their physical appearance, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines actor-generated soundscape interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions relationship with the audience multi-rolling actors’ creation of setting through physical theatre techniques mime/tableaux; creation of mules/waggons design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting <i>Setting</i> <ul style="list-style-type: none"> the staging form chosen design and use of stage space; levels, ramps, steps provision of appropriate entrances/exits; acting space the fluency of the action shifting locations throughout the play use of cyclorama/gauzes/backdrops stage furnishings creations of setting by the ensemble 	<p>In order to meet AO2, “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology”, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play’s potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, “interpret plays from different periods and genres”, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play’s period, genre, style and action, supported by relevant research the candidate’s creative overview of the play, taking account of the playwright’s intentions the candidate’s intended effects for an audience 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow <p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but which is not coherent or entirely appropriate A few references may be made to Edmundson’s dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance

	<ul style="list-style-type: none"> • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories: headgear, jewellery, ornamentation, footwear; personal props • <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up - use of mask for non-naturalistic characters, if appropriate to the interpretation • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - use of shadow, silhouette - use of colour, intensity, positioning and angles, focus, if appropriate • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations and to create atmosphere - use of music - actor-generated sound • the preferred style and atmosphere of the section with reference to Edmondson's intentions • relevant research underpinning their interpretation • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference made to Edmondson's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention given to the audience experience of the extract in performance 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed, staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Relevant use of the text in action to illustrate ideas • Information is quite well-organised, making the candidate's meaning very clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference made to Edmondson's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention given to the audience experience of the extract in performance 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar or punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference made to Edmondson's dramatic style, and/or to the period/genre of the play • There is abundant evidence of relevant research, underpinning ideas • Focused attention given to the audience experience of the extract in performance 	<p>Band 1 25-33 marks</p>